

HANDEL & HAYDN SOCIETY

Heat the Difference

1992-1993 SEASON

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

© 1992 British Airways



ARRIVE HOME
READY TO MAKE
THAT IMPORTANT
PRESENTATION.

When you fly British Airways Club[®] Class, you'll enjoy our renowned British service that pays attention to every little detail. You'll arrive refreshed and ready to handle anything that needs your personal attention.

■ ■ ■
■ ■ ■
■ ■ ■
CLUB

BRITISH AIRWAYS

The world's favourite airline[®]

CHAMBER SERIES AT JORDAN HALL

*Join the Handel & Haydn Society under the direction of John Finney
for the 1992-93 season.*



A BAROQUE NOEL

December 18 at 8:00 p.m. and December 20 at 3:00 p.m.

A celebration of Christmas, featuring music for orchestra and chorus
by Corelli, Monteverdi, Durante, and Charpentier.

Sponsored by Tucker Anthony



MID-WINTER MADRIGALS

January 15 at 8:00 p.m.

Music of the English Renaissance, with vocal and
orchestral works by Simpson, Byrd, and Dowland.



THREE CENTURIES OF LOVE IN MUSIC

February 12 at 8:00 p.m.

A celebration of St. Valentine's Day, with works by
Monteverdi, Haydn, and Brahms' Liebeslieder Waltzes.

VIENNESE CHAMBER MUSIC



April 2 at 8:00 p.m.

Works by Mozart and Haydn, part songs,
and arrangements of Scottish folk songs.

Jordan Hall at New England Conservatory, 30 Gainsborough Street, Boston

Call 266-3605 for tickets or subscriptions



HANDEL & HAYDN SOCIETY
CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR



The Handel & Haydn Society
Christopher Hogwood, Artistic Director

ONE HUNDRED SEVENTY-EIGHTH SEASON, 1992-1993

GOVERNORS

Timothy C. Robinson, *Chairman*
Charles E. Porter, *Vice-Chairman*
Robert H. Scott, *President*
Leo L. Beranek, *Honorary Chairman*

Mitchell Adams
Vice President
Herbert J. Boothroyd
Secretary

Joseph M. Flynn
Treasurer
James L. Joslin
Vice President

J. Antony Lloyd
Vice President
Bobbi Mrachek
Vice President

Grace H. Neises
Vice President

William F. Achtmeyer
Robert C. Allen
Lucille M. Batal
Michael Brosnan
Edmund B. Cabot
Paul H. Carini
Philip A. Cooper
Bradford M. Endicott

Rev. Peter J. Gomes
Eugene E. Grant
Dena M. Hardyman
Remsen M. Kinne III
David H. Knight
David L. Landay
Anil Madan

Paul J. Marcus
Robert A. Marra
Sharon F. Merrill
Amy Meyer
Pat Collins Nelson
Winifred B. Parker
Watson Reid

Ronald G. Sampson
Michael Fisher Sandler
Carl M. Sapers
Elmar Seibel
Merrill Weingrod
Janet P. Whitla
Rawson L. Wood
Rya W. Zobel

George E. Geyer
Governor Emeritus

Jerome Preston, Jr.
Governor Emeritus

OVERSEERS

Candace Achtmeyer
Anne Adamson
Nathaniel Adamson, Jr.
F. Knight Alexander
Rae D. Anderson
Althea M. Ballentine
Martha Bancroft
Henry B. Barg
Afarin Bellisario
Joyce Brinton
Julian G. Bullitt
T. Edward Bynum
John F. Cogan, Jr.
John D. Constable
Carolyn A. Coverdale
Bonnie L. Crane

Paul A. Cully
Mark Edwards
Thomas H. Farquhar
William H. Fonvielle
Richard B. Gladstone
Arline Ripley Greenleaf
Steven Grossman
William Gudenrath
Janet M. Halvorson
Roy A. Hammer
Suzanne L. Hamner
Anneliese M. Henderson
Mimi B. Hewlett
Roger M. Hewlett
Richard K. Howe
Kenneth P. Latham, Jr.

L. William Law, Jr.
R. Willis Leith, Jr.
Karen S. Levy
Patricia E. MacKinnon
Dorothy M. Mawn
Walter Howard Mayo III
Dr. Betty Morningstar
Marianne Mortara
Ralph L. Pope III
Dorothy E. Puhý
Judith Lewis Rameior
Jeffrey F. Rayport
Thomas J. Riedlinger
Alice E. Richmond
Holly P. Safford
Robert N. Shapiro

Lawrence T. Shields
Andy Smith
Jolane Solomon
Elizabeth B. Storer
Kemon P. Taschioglou
Dorothy A. Thompson
James J. Vanecko
Donald R. Ware
Carol K. White
James B. White
Lieselotte H. Willoughby
William H. Woolverton III
Gwill E. York
Howard W. Zoufaly



The Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-Eighth Season, 1992-93

Friday, December 18 at 8:00 p.m.
Sunday, December 20 at 3:00 p.m.
Jordan Hall at New England Conservatory, Boston

John Finney, Conductor

Gloria a 7 voci (Selva morale, 1640/41)

11' 30"

Claudio Monteverdi
(1567-1643)

Jean Danton, Rachel Hersey, sopranos
Pamela Dellal, alto
Martin Kelly, James Ruff, tenors
Richard Morrison, Jonathan Barnhart, basses

Concerto grosso Op. 6, No. 8

12' 30"

Arcangelo Corelli
(1653-1713)

Fatto per la notte di Natale

Daniel Stepner, Julie Leven, violins
Jan Pfeiffer, violoncello

Magnificat in B-flat major

11'

Francesco Durante
(1684-1755)

Roberta Anderson, soprano
Susan Byers, alto
Martin Kelly, tenor
Richard Morrison, bass

INTERMISSION

20'

Messe de minuit pour Noël

30'

Marc-Antoine Charpentier
(ca. 1637-1704)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Roberta Anderson, Gail Abbey, sopranos
Christopher Marrion, James Ruff, tenors
Mark McSweeney, bass
James David Christie, organ

These performances of "A Baroque Noel" are sponsored by

Tucker Anthony
SERVING INVESTORS SINCE 1892

This concert is being recorded by WGBH 89.7 FM.

JOHN FINNEY, H&H ASSOCIATE CONDUCTOR



John Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He has studied at the North

German Organ Academy with Harald Vogel, and at the Academy for Italian Organ Music with Luigi F. Tagliavini. His teachers have included David S. Boe and James David Christie (organ), and Lisa Goode

Crawford (harpsichord).

John Finney has performed solo recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. In addition to directing the H&H Chamber Series, he plays regularly in the H&H period orchestra. He presently serves as Director of Music for the Wellesley Hills Congregational Church and as Director of the Heritage Chorale in Framingham, and is also Chorusmaster for the Boston Early Music Festival Chorus. Mr. Finney has recorded for Denon, Decca, and Nonesuch.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of internationally-renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing works on the instruments and with the performing forces available to composers at the time, to reveal music as it was meant to be heard.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, and in the nineteenth century performed several American premieres of Baroque and Classical works. H&H gave the first performance in America of Handel's *Messiah* in 1818, and has been performing the work annually since 1854. Other American premieres included Handel's *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jephtha* (1867), and *Joshua* (1876), and of Bach's *B Minor Mass* (1887).

In recent years, H&H has achieved national and international acclaim through recordings, national broadcasts, and sold-out performances at New York's Lincoln Center and other national venues. H&H has three CDs on the London/L'Oiseau-Lyre label; its recording of Mozart's orchestration of Handel's *Acis and Galatea* was released in June 1992, and a fourth recording, of Handel's entire *Concerti Grossi, Op. 6*, was completed in the spring of 1992. H&H also

offers an innovative educational program for over 6,000 students in more than 40 schools throughout Massachusetts. H&H's Chamber Series, meant to showcase the H&H chorus, has received growing acclaim in recent seasons, and this year finds a new home in Jordan Hall at New England Conservatory.

The H&H Chorus

The Handel & Haydn Society has a long and significant choral tradition. The face of the H&H chorus, however, has changed dramatically over its 178-year history. In the nineteenth century, the Society's large, amateur chorus had a prominent role in Boston's musical life, and was responsible for giving American premieres of several important choral works. It also reflected popular fascination with large-size performing forces; in 1857, the Society performed *Messiah* with the largest chorus in its history—700 singers. A century later, as H&H was observing its 150th anniversary in the mid-1960s, the Society moved to a fully professional chorus. The H&H chorus is now made up of just over thirty young, professional singers, and has been called "one of the glories of Boston's musical life" by the Boston Globe. The chorus is featured on H&H's latest recording, of Mozart's orchestration of Handel's *Acis and Galatea*, and in a recording on Denon of Mozart's *C Minor Mass* with the Boston Early Musical Festival, led by John Finney.

H&H CHORUS

Soprano

Gail Abbey
Roberta Anderson
Jean Danton
Rachel Hersey

Alto

Susan Byers
Pamela Dellal
Mary Ann Valaitis

Tenor

Martin Kelly
Christopher Marrior
James Ruff

Bass

Jonathan Barnhart
Mark McSweeney
Richard Morrison

H&H ORCHESTRA

Flute

Christopher Krueger, *principal*
Wendy Rolfe

Violin I

Daniel Stepner, *concertmaster*
Anne Black
Judith Eissenberg
Kinloch Earle

Violin II

Julie Leven, *principal*
Danielle Maddon
Dianne Pettipaw

Viola

Laura Jeppesen, *principal*
Scott Woolweaver

Cello

Jan Pfeiffer, *principal*
Reinmar Seidler

Bass

Thomas Coleman

Theorbo

Catherine Liddell

Organ

James David Christie

James David Christie, *Artistic Consultant*
Jesse Levine, *Production Manager/Librarian*
Richard Shaughnessy, *Personnel Manager*
Yoichi Udagawa, *Rehearsal Assistant*
Angela Vanstory, *Rehearsal Accompanist*

H&H ADMINISTRATION

Mary A. Deissler, *Executive Director*
Christopher W. Ruigomez, *General Manager*

Jay Albert, *Box Office Assistant*
Janet M. Bailey, *Director of Marketing*
Robin L. Baker, *Director of Educational Activities*
Debra A. Cole, *Business Manager*
Elisabeth B. Galley, *Capital Campaign Director*
Joanne Ha, *Development Assistant*

Rachel C. King, *Communications Manager*
Deborah MacKinnon, *Box Office Manager*
Dorothea Moses, *Director of Development*
Stacey Street, *Corporate Contributions Manager*

Foley, Hoag & Eliot, *Of Counsel*

The Handel & Haydn Society is supported in part by the Massachusetts Cultural Council, a state agency, and by a generous grant from the National Endowment for the Arts. The NEA's support enables us to present not only several concert series, but also our educational outreach program in over forty Greater Boston area public schools and free public concerts that bring H&H's music to the widest possible audience.



A BAROQUE NOEL

Christmas has always been a season filled with music. During the Baroque era, Italian and Italian-trained composers celebrated the joys of the season with works of all kinds, whether with traditional liturgical texts or purely instrumental works.

One of the most characteristic elements of Italian instrumental music connected with Christmas was the “pastoral symphony,” most familiar to us in the “Pifa” of Handel’s *Messiah* (which was, of course, written in England but grew out of Handel’s years in Italy early in the eighteenth century). The shepherds of the Christmas story were represented in Italian music by native shepherds from the Abruzzi mountains, east of Rome. Even today, just before Christmas, these shepherds come into Rome to play their characteristic instruments—bagpipes—in Piazza Navona, where the great square is decorated with brightly lit booths filled with decorations and candies and other treats for the holiday. With the colors, lights, lively conversations, and the sound of bagpipes, the visitor to Rome can feel transported back in time to the late seventeenth century, and imagine **Arcangelo Corelli** (1653-1713) finding his inspiration for the last movement of his “Christmas Concerto.”

Corelli, the most famous Italian composer of his day, left only a modest body of work, so determined was he not to allow the publication of any piece that was not absolutely polished. He spent his last years preparing a set of twelve concerti grossi for print, which finally appeared after his death as Opus 6.

The eighth concerto of Opus 6 bore the composer’s own note, “Fatto per la notte di natale” (“Made for the night of Christmas”), suggesting that this concerto was performed as part of the music at a Christmas service in a Roman church. Corelli’s concerto is, for the most part, in G minor (it was

typical of Baroque works with multiple movements to place each movement in the same key). Only the final movement turns—unexpectedly and magically—to the major. The movements are not long, and they are often comprised of more than one tempo. What connects the work to Christmas is the closing movement’s lulling, gentle Largo in 12/8 time with the melody unfolding in the solo strings at first over sustained drones in the large orchestra; this comes like a gentle sunrise after a dark passage, offering the shepherds’ lullaby.

The Gloria text is most often heard as the second principal section of the Mass, but it is also suitable for any festive occasion. The *Gloria a 7* (that is for seven voice parts, with string parts or optional trombones to double voice parts) by **Claudio Monteverdi** (1567-1643) is a gloriously festive work that would surely seem suitable for Christmas, though in fact it was composed for a quite different purpose: to celebrate the end of the Plague in Venice in 1631. The seven-voice Gloria is one of the few surviving examples of Monteverdi’s full-scale church music from Venice, though he must have written much more that has not

survived, since he was in charge of the music at St. Mark’s for some thirty years. The brilliant concerted style, alternating sharply dotted rhythms and lavish vocal roulades with shapely melodies over a firmly-centered bass line generates the mood of brilliant festivity which is then magically altered by change of texture and harmony at the words “and on earth peace.”

Francesco Durante (1684-1755) is both the latest and the least well known of the composers represented on the present program. He spent most of his life in Naples, where he was especially highly regarded as a master of counterpoint and a composer of sacred music, to which he dedicated himself almost entirely. Indeed, it was largely because he

*What connects
Corelli’s “Christmas
Concerto” to
Christmas is the
closing movement’s
lulling, gentle tempo
with the melody
unfolding in the solo
strings; this comes like
a gentle sunrise after a
dark passage, offering
the shepherds’ lullaby.*

never wrote an opera—the form that was most popular in Naples during his day and the one most likely to lead to wealth and international fame—that he is so little known today. Still he was a distinguished and much-loved teacher.

Durante's *Magnificat in B flat* is one of a half-dozen settings of the Cantic of the Virgin that he made during his lifetime, and one of the most splendid. The Magnificat text is Mary's response to the news from the angel Gabriel that she is to bear a child by the Holy Spirit. In the Gospel according to Luke, this Cantic occurs immediately after the angel's message, which theoretically took place on March 25 (the traditional Feast of the Annunciation, nine months before Christmas), but the Magnificat text (and its traditional plainsong music) came to be sung at the end of Vespers, which can be sung on any day of the year. Since the event is specifically connected with the birth of Jesus, the Magnificat came to be more and more connected, in elaborate polyphonic settings, with the Christmas season.

Durante divides the text into six movements with choral, solo, and duet sections. The opening movement begins with the sopranos intoning the plainsong Magnificat formula, which then moves from voice to voice as a kind of *cantus firmus*, while the other voices sing the remaining portions of the text. The arias and choruses are filled with expressive devices to highlight the meaning of the text, and the double fugue in the third movement gives the composer a chance to display his contrapuntal skills. At the end of the final movement, the traditional Doxology (to the text "As it was in the beginning") induces Durante, like many other composers over the centuries, to recall the opening of the work, in this case by quoting once again the plainsong Magnificat formula.

Marc-Antoine Charpentier (ca.1650-1704)

was one of the most important composers of the French Baroque, though never so successful in purely worldly terms as the powerful and politically astute Jean-Baptiste Lully. Born in Paris, Charpentier went to Italy for training among the most advanced musicians of his day, in particular with Giacomo Carissimi, the first great master of the oratorio which combined a sacred text with quasi-operatic music, though without staging. Charpentier himself became a master of this genre after returning to France. For a time, he had the good fortune to collaborate with the

great comic playwright Molière, when Molière was briefly estranged from Lully, but the dramatist's death and Lully's control of the operatic world in France prevented Charpentier from enjoying the fruits of his talents in that world. Instead he composed mostly for the church, both in liturgical and dramatic forms.

Without question, Charpentier's most unusual mass setting—and also his most popular and lovable—is the "Midnight Mass for Christmas," a work that avoids all the pomp and ceremony of the French Baroque at its height and concentrates instead on musical ideas derived

*Charpentier's
"Midnight Mass for
Christmas" avoids all
the pomp and
ceremony of the French
Baroque at its height,
and concentrates
instead on musical
ideas derived from
popular French carols
of the day.*

from popular French carols of the day. Each section of the Mass is based on a different Christmas carol, and, as if to make the point more clearly, the organist is instructed to repeat the appropriate carol tune after each of the Kyries. In this genial, warm-spirited work, Charpentier combines high liturgy with contrapuntal technique, folk art, and lyric grace. Small wonder that this Mass has become in recent years his best-loved composition.

—Steven Ledbetter

*Steven Ledbetter is musicologist and program
annotator for the Boston Symphony Orchestra.*

Did you know?

For a nominal charge, Handel & Haydn subscribers can have program notes mailed to them in advance of our concerts. It's one of the many benefits of subscribing to H&H!

Call 266-3605 for more information.

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe. Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum sancto spiritu in gloria Dei patris, Amen.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thanks to thee for thy great glory. O Lord God, heavenly king, God the father almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, lamb of God, son of the father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou alone art holy, thou alone art the Lord, thou alone, Christ, art most high. With the Holy Ghost in the glory of God the father, Amen.

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

I believe in one God, the father Almighty, maker of heaven and earth and of all things visible and invisible.

Et in unum Dominum Jesum Christum, filium Dei unigenitum et ex patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem patri, per quem omnia facta sunt, Qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord, Jesus Christ, the only begotten son of God, begotten of his father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the father, by whom all things were made, who for us men and for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem, qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, suffered and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father, and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the father and the son, who with the father and the son together is worshiped and glorified, who spake by the Prophets.

Confiteor unum baptisma in remissionem peccatorum et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

[Agnus Dei qui tollis peccata mundi miserere nobis.]
Agnus Dei qui tollis peccata mundi miserere nobis.
[Agnus Dei qui tollis peccata mundi dona nobis pacem.]

[Lamb of God that takest away the sin of the world, have mercy upon us.] Lamb of God that takest away the sin of the world, have mercy upon us. [Lamb of God that takest away the sin of the world grant us peace.]

MAGNIFICAT

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est, et sanctum nomen eius.

My Soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of His handmaiden; for behold, from henceforth all generations shall call me blessed
For He that is mighty hath magnified me and holy is His name.

Et misericordia a progenie in progenies timentibus eum.
Fecit potentiam in Brachio suo, dispersit superbos mente cordis sui.

And His mercy is on them that fear Him throughout all generations.
He hath shewed strength with his arm; He hath scattered the proud in the imagination of their hearts.

Deposuit potentes de sede et exaltavit humiles.
Esurientes implevit bonis et divites dimisit inanes.

He hath put down the mighty from their seats, and hath exalted the humble and meek.
He hath filled the hungry with good things; and the rich He hath sent empty away.

Suscepit Israel puerum suum recordatus misericordiae suae.

He remembering His mercy hath holpen his servant Israel.

Sicut locutus est ad Patres nostros, Abraham et semini eius in saecula.

As He promised to our forefathers, Abraham and His seed forever.

Gloria Patri, et Filio et Spiritui Sancto! Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost! As it was in the beginning, is now and ever shall be, world without end. Amen.

Join H&H, under the direction of Daniel Stepner, for our next concert at Symphony Hall.

Bach & Friends

Baroque Concertos and Cantatas

Bach: *Mein Herze schwimmt in Blut*,
BWV 199

Bach: *Concerto in D minor* (from BWV
1052)

Stradella: *Sinfonia*

Locatelli: *Concerto Op. 7 No. 6*

Handel: *Armida abbandonata*

Lorraine Hunt, soprano

February 19, 1993 at 8:00 p.m.

February 21, 1993 at 8:00 p.m.

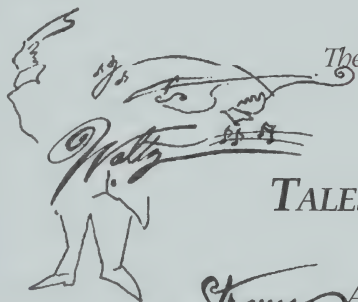
Symphony Hall, Boston

H&H

H&H

**The Handel & Haydn
Society gratefully
acknowledges
Tucker Anthony Inc.
for sponsoring these
performances of
"A Baroque Noel."**

Tucker Anthony
SERVING INVESTORS SINCE 1892



*The Handel & Haydn Society invites you to
its Annual Gala Benefit*

TALES FROM THE VIENNA WOODS

Strauss An historic recreation of an evening
at the fashionable Sperl Dance Hall in Vienna, 1833

*featuring
a five-course authentic Austrian feast, H&H's distinctive silent auction,
and performances of waltz music of the day, including works by
"Waltz King" Johann Strauss*

**Saturday, February 6, 1993 at 7:00 p.m.
The Grand Ballroom, The Four Seasons Hotel**

If you would like to receive an invitation, or would like more information,
please call Stacey Street at (617) 262-1815.

OUR WORLD JUST GOT BIGGER!



We're changing for the future. Fresh Pond Travel is now FPT Travel Management Group. Our line-up includes: FPT Corporate Services, FPT Meetings & Incentives, and Fresh Pond Travel for vacations.

FPT was committed to quality long before it was stylish. Today, with agents who have an average of ten years experience, FPT is providing every business traveler a superior level of service.

We're prepared to work for your business—24-hours a day—with skilled professionals and advanced systems. Our new SMARTS™ technology monitors reservations around-the-clock, giving you the very best fares and seats available. All this growth is working to provide unparalleled travel service.

Experience The Service Difference

Call: Chandler Boyd, Vice President/Sales

Phone: (617) 661-9200, ext. 3005



TOWER RECORDS

has the largest
selection of
Classical recordings
in New England.


TOWER RECORDS / VIDEO

OPEN EVERYDAY TO SERVE YOU! • MAIL ORDER: 1-800-648-4844 (9AM-9PM E.S.T.)

TOWER RECORDS / VIDEO

CAMBRIDGE • BOSTON • BURLINGTON

CAMBRIDGE

95 Mt. Auburn St.
Harvard Square (Harvard  Stop on the Redline)

RECORDS.....(617) 876-3377
VIDEO SALES • NO RENTALS

BOSTON

Mass. Ave. at Newbury
In Back Bay (Hynes Convention Center/ICA  Stop on the Greenline)

RECORDS.....(617) 247-5900
VIDEO SALES AND RENTALS!

BURLINGTON



101 Middlesex Turnpike
Across From Burlington Mall

RECORDS.....(617) 272-1007
SUNDAY NOON 'TIL 7PM
VIDEO SALES AND RENTALS!

The Newton Choral Society

David Carrier, Conductor

1992-93 Season



Rachmaninoff, *Vespers* (*in Church Slavonic*)

Sunday, December 6, 1992 2:30 pm

Our Lady Help of Christians Church

573 Washington Street, Newtonville

Tickets \$12, \$10 seniors and students

Pinkham, *Dryden Te Deum* (*Boston Premiere*)

Stravinsky, *Symphony of Psalms*

Sunday, March 28, 1993 3:00 pm

Sanders Theatre, Cambridge

Free parking at Broadway and Everett Street garages

Tickets \$15, \$12 seniors and students

Bach, *Missa Brevis in F*

Haydn, *St. Nicolai Mass*

Mozart, *Exultate, Jubilate*

with soloists: Carole Haber, Stephanie Houtzeel,

Geoff Fine and Christopheren Nomura

Sunday, May 16, 1993 4:00 pm

First Baptist Church

848 Beacon Street, Newton Centre

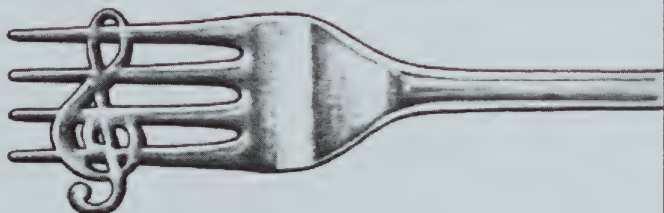
Tickets \$12, \$10 seniors and students

To order single concert tickets, subscriptions or
for more information call **617-527-SING**.

THE BOSTON COMPANY

Boston Safe Deposit and Trust Company

**The Boston
Company
salutes the
Handel & Haydn
Society in its
178th season.**



DINNER AND SYMPHONY. IN CONCERT.

Our award-winning chef, Charles Grandon, has created a new symphony menu that's a perfect prelude to the performance. The three-course dinners are prepared and served with style. And accompanied by free parking. You can enjoy your dinner, then stroll to symphony with time to spare.

Reservations are recommended. Call 424-7000.



AT THE COLONNADE HOTEL

ON HUNTINGTON AVENUE ACROSS FROM THE PRUDENTIAL CENTER



You've enjoyed NEC's finest musicians in concert in Jordan Hall.

Why not invite these students into your home or business to play for you?

The Student Performance Office at the Conservatory will refer excellent performers to enhance your holiday gathering—or any occasion.

Next time you're planning an event call:

Student Performance "Gig" Office

New England Conservatory

290 Huntington Avenue

Boston, MA 02115

(617) 262-1120, ext. 228

*Be A Part
Of The* **arts**
BOSTON HERALD

**The Boston
Herald salutes
the Handel &
Haydn Society.
Look for our
arts coverage in
Scene, every
Friday in the
Herald.**

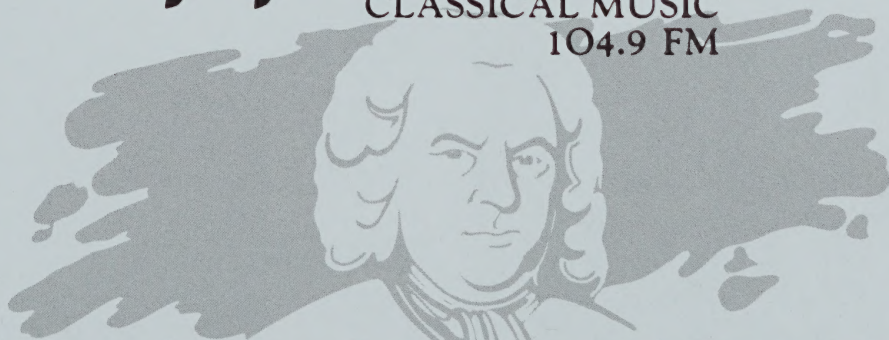
*"A
Very
Knowledgeable
Staff."*

**- Boston Magazine
Best of Boston 92**

HMV
CLASSICAL
HARVARD
SQUARE
CAMBRIDGE

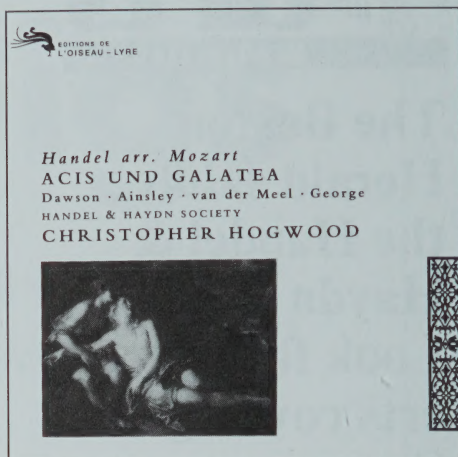


WBACH[®]
CLASSICAL MUSIC
104.9 FM

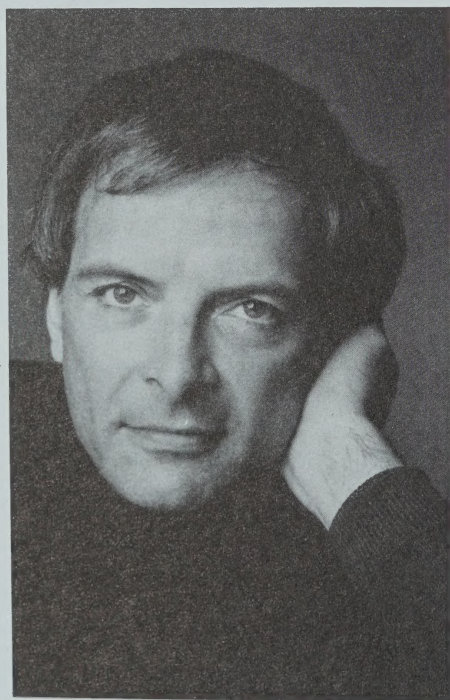


**Massachusetts Broadcasters Association
Station of the Year**

C H R I S T O P H E R



H O G W O O D



*"...he elicited vibrant,
robust performances
from the original
instruments orchestra,
which played spicily
and with precision
and polish."*

THE NEW YORK TIMES

H A N D E L & H A Y D N S O C I E T Y



EDITIONS DE

L'OISEAU - LYRE

Christopher Hogwood is exclusively on L'Oiseau-Lyre/London Records.

© 1992 London/PolyGram Records, Inc.



printed on recycled paper

Boston's #1
choice for
classical music
24 hours
a day.



**Our
news is
never
abbr.**



If you're tired of abbreviated news, listen to the whole story. We have the most in-depth news, information, and commentary in New England. WBUR 90.9 FM. **Radio for your ears. And everything in between.**